



Throughout this **portfolio**, I will show a vary of different works, from school assignments, completed and ongoing projects, to sketches, analyzes, art installations and furniture.

Being a master graduate from the Royal Danish Academy, Schools of Architecture but also a joiner, my methods and focus varies. In order for me to understand and challenge the whole scale spectre in my work and the respective place. Here my knowledge of and work with materials is a natural and essential part, in exploring and creating sensitive and atmospheric architecture, in every possible scale.

Regardless the scale, I always consider the local surroundings and context as a vulnerable and partly awe-inspiring landscape, that deserves the needed respect, in order to preserve it's character and determine the existing qualities.



Personal information

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Education

The Royal Danish Academy of fine arts, school of architecture. Master of Arts (cand.arch.) Institute of Architecture and Culture - Art and Architecture	2022 - 2024
The Royal Danish Academy of fine arts, school of architecture. Bachelor of Arts (BA) Institute of architecture and technology. Architecture's Anatomy and Fabrication,	2018 - 2021
Herningsholm Technical College Studying joinery and working as an apprentice.	2014 - 2016
TH. Langs HF & VUC - High school Student, music & math	2010 - 2012

Achievements

Prizes and nominations

2021 Nominated for Bachelor of the year prize, by the Danish Association of Architects.
 2018 Won the Culture Prize of the year, By Aarhus municipality, with Institute For (X).
 2018 Won the Culture House Award, The Golden Shovel with Institute For (X)

Work experience

Taller Hector Barroso (MEX) Architect Worked on different residential projects from single houses to planning bigger residential areas. Conceptualizing and programming of new projects, architectural and executive project drawings, physical and 3D computer modelling.	2022
Christian Kerez (GER) Intern. Cocurating and building models, for Kerez' participation at "In Muharraq", the Bahrain Pavilion at the 17th International Architecture Exhibition - La Biennale di Venezia. Portraying, studying and specifying his work with the multi-storey car parks project, Bahrain Parking for the Pearl Path in Muharraq, Kingdom of Bahrain.	2021
Meyer-Grohbrugge (GER) Intern. Worked on the plans and interior proposals for the transformation of Leipzig Spinnerei. Assisted the team for the competition at Muellerstraße 168, Wedding. Updating the studios visual profile.	2021
Bureau Detours (DK) Joiner, carpenter, designer. A cooperative architecture, crafts, design and art organisation, focussing on 1:1 rethinking and the creating of social, urban and public spaces. Build a 40 square meters studio for woodwork and soundproduction, which i still curate and manage at Institut for (x).	2015 now
Carlsberg Byen (DK) Project Manager, Carpenter. w	2018
ARoS - Aarhus art museum (DK) Exhibition technician, carpenter Worked on the triennial - The Garden and throughout the whole exhibition. Main focus were on the ad-hoc build up, of the piece Not Red But Green II, in cooperation with Per Kristian Nygård.	2017
Den Jyske Opera (DK) Prop Maker Making the props for Den Jyske Operas 70 years gallashow and turné.	2016
MOMU - Moesgaard Museum (DK) Joiner Worked on the build up of the stone age exhibition at MOMU.	2016

Skills

Software

Rhinoceros / AutoCad / V-Ray / Photoshop / Illustrator / Indesign / Inventor / Enscape

Crafts

Joinery / Carpentry / Drawing / General craftsmanship knowledge

Language

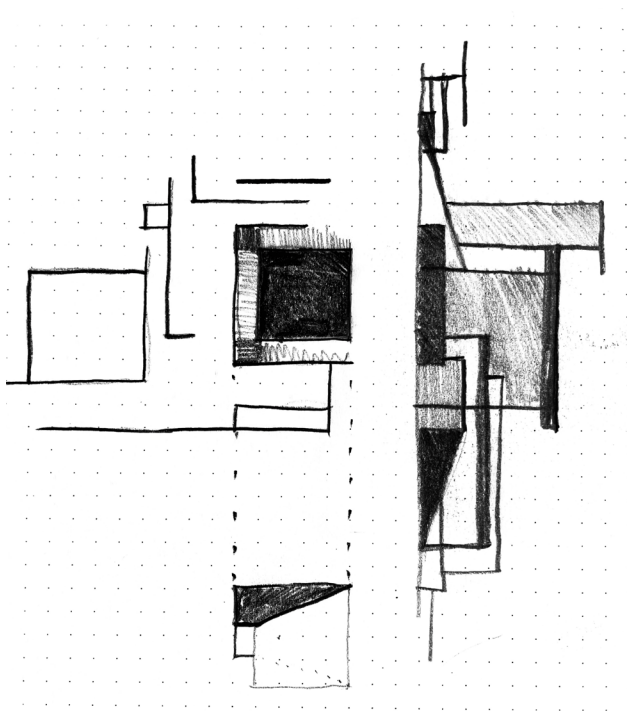
Danish-fluent / English-fluent / Norwegian-advanced / Swedish-intermediate / German - beginner

Proposals & studies

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A house for rest and recovery

Bachelor thesis

Based on an investigative fieldwork in the autumn 2020 in Copenhagens Northwest district, we were entering Martin Nyrups pavilion hospital and its clear axial development plan from 1913. Symmetrically buildings and gardens form the framework of a hospital that today is protected, but also under massive development with new and modern facilities.

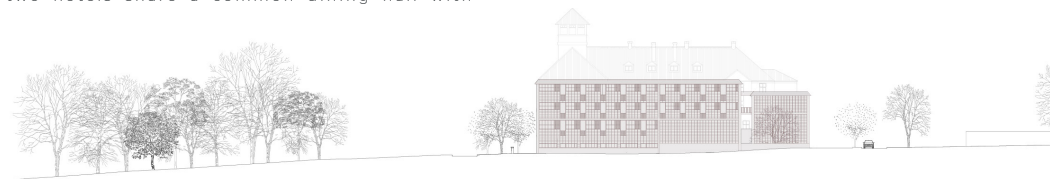
The projects core values are based on initial conversations about how we experience the hospital as an institution and curiously how we challenged ourselves in our own prejudices, habits, and experiences in the encounter with healthcare architecture. Nervous spaces and environments where you feel at home, uplifted and in bed - where you build for the healing process. We anchored the project in a field of work that relates to the themes: The relationship between home and institution and the relationship between the anatomical and the atmospheric.

Nyrup designed with the idea of ensuring as much light, air, and silence as possible for the needed recovery and in recreational surroundings. An intention we take very seriously, and in which we in our work re-established and interpreted in the spatial disposition and organization. The project consists of a maternity and a patient hotel with an accompanying midwife consultation, a cafe and a common, hilly garden facility following the landscape and splits into different levels. Inspired by Nyrups pavilion structure, the two houses are built as a reflection of one another in a 2 and 3 storey tall brick and wood structure. In that way, our project follows and relates to Nyrups pavilion site plan structure, which is also mirrored over its own central axis. The reception, café and midwife consultation house are a top-up on an already existing bicycle shed and works as a connection between the garden and the administration building as well as a welcoming structure, by meeting guest and patients at eye level. The two hotels share a common dining hall with

space for hotel guests and a common activity hall with a balcony for workshops, rehabilitation, events etc. You will experience a change of scale in the double height rooms, which opens and invites its guest in, to be among its visible construction structures and relatable, tactile warm materials. The house is built in a light CLT construction, with an outer tile cladding and lifted on a plinth of bricks that moves in the multileveled terrain and becomes the wall that guides you. Exactly as we experience walking around in Nyrups facility. Walls which becomes the mass that defines zones and levels. The materiality of the houses builds on close relations to the visible construction in the form of half-timbering, which characterizes the other pavilions of the facility and Nyrup's work with the heavy and the light.

The houses are placed in such a way that they create a ridge towards the busy intersection and on the opposite side opens up and orientate themselves towards the garden and the administration building. In the gables of the 2 houses, they are connected in a sunken courtyard, which refers to Nyrups work with the pause and calmness in the facility's recreational gardens and sunken courtyards. From the courtyard, the guests are led along a colonnade under a large balcony, which leads on to the hotel's cafe building and the two arrival zones. The route and the gardens newly laid out zones are defined by a tile covering, and a course is created between the extroverted and introverted spaces.

The houses must accommodate fragile people that stands in the middle of life-changing events far away from what they know as home. Guests are invited to spend time in the patio, time in the communal dining hall, time with family or just casual meeting with fellow patients in the hallways, which on all floors have built-in benches, deep windowsills that invites you in for a break.

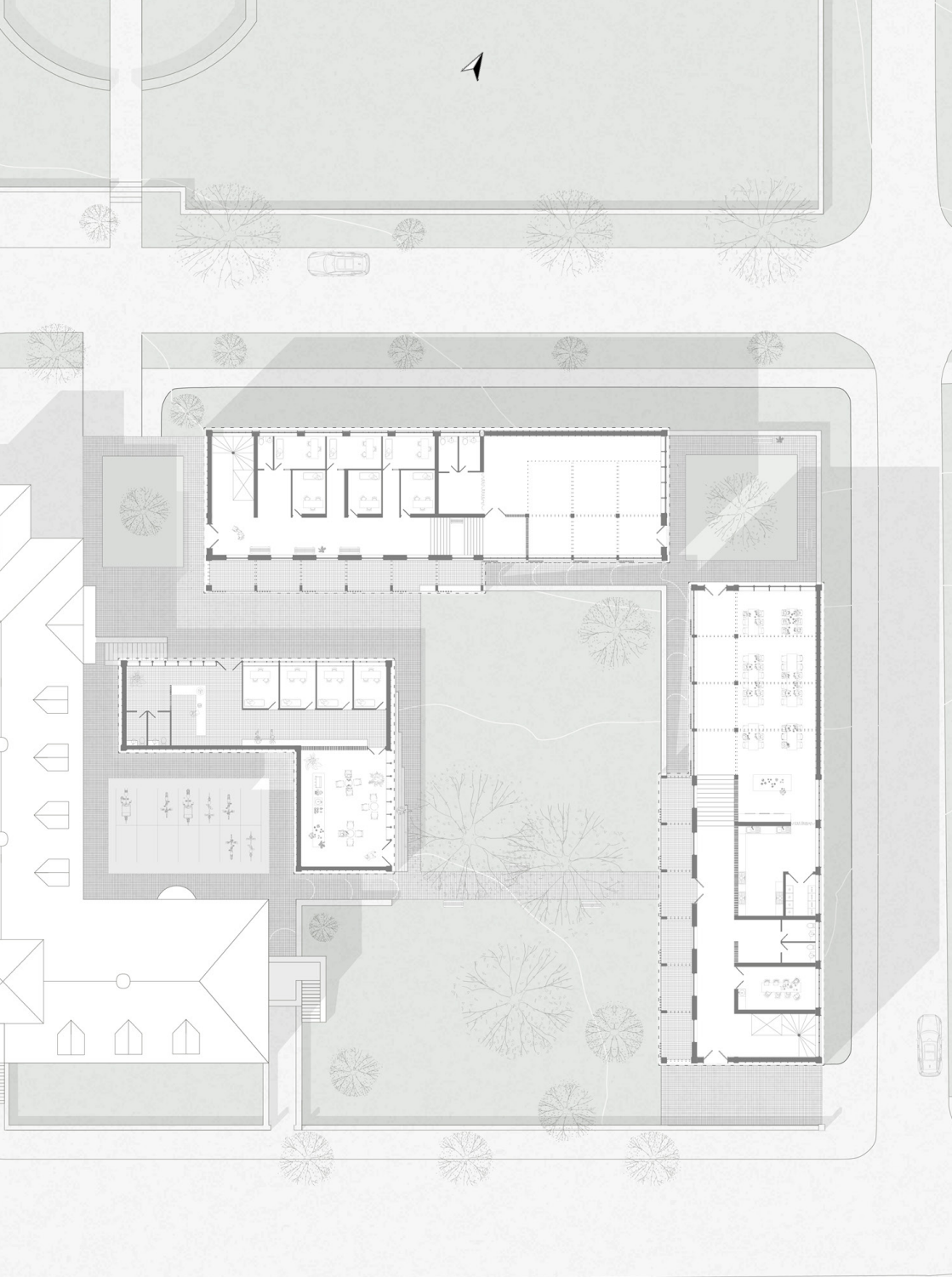




Context model, 1:200 ·
Longitudinal section, 1:1000 ·

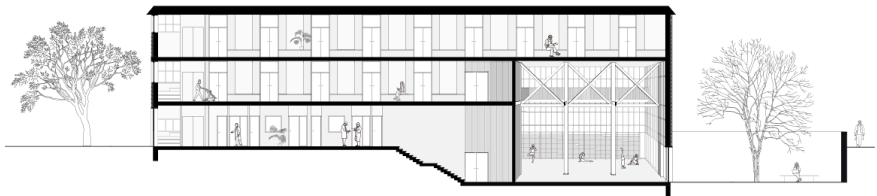
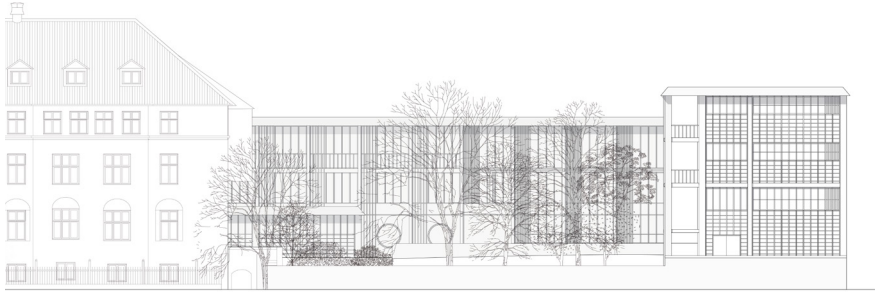




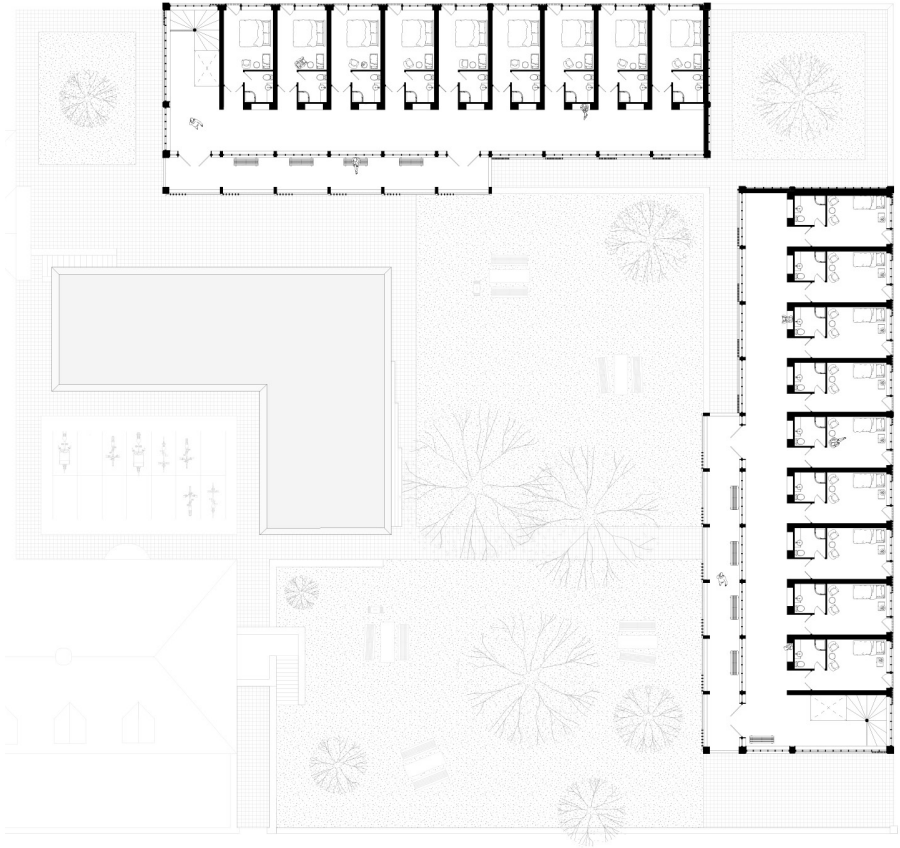


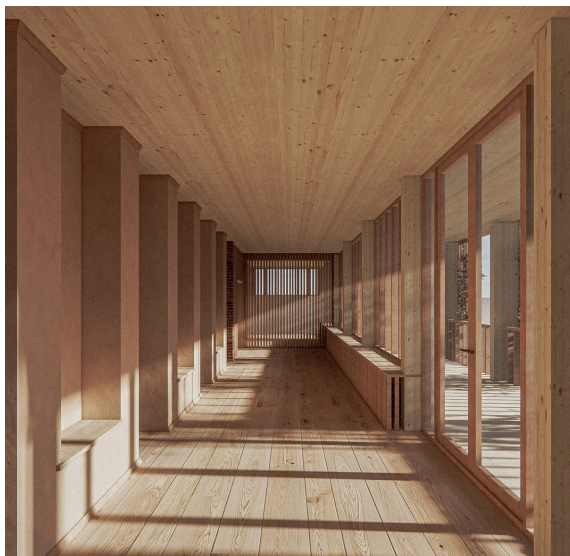


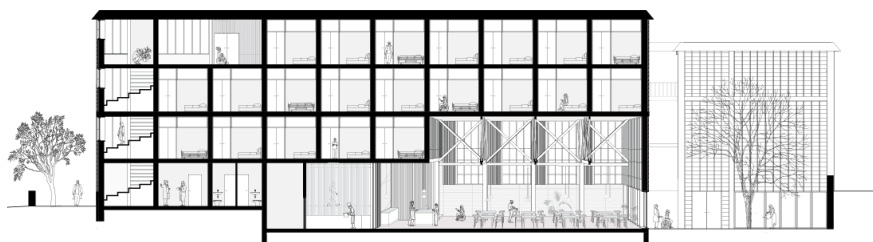
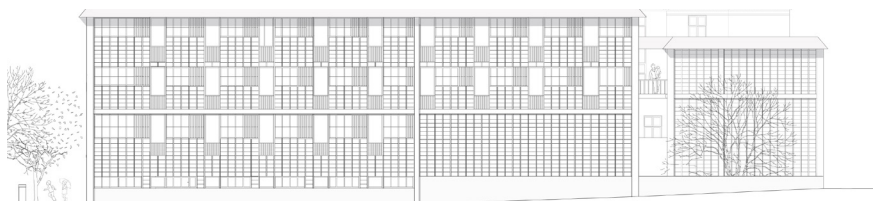
Visualization ·
Colonnade in the southwest facing facade
showing the route down to the courtyard













Visualization
Entrance to the dining hall in the patient hotel
Access to the sunken courtyard

Eartly Affinity

Master thesis

Bornholm, the "Pearl of the Baltic Sea," is a landscape of contrasts where nature and human craft intertwine. Known for its white-washed smokehouses, dramatic coastlines, and historic architecture, the island draws many visitors yearly, but its seasonal appeal pressures both economy and environment. This project offers a sustainable approach, steering visitors from the bustling northern coast to Almindingen, Bornholm's central forest. Here, a series of site-specific architectural installations blend seamlessly with the island's raw beauty, crafting a year-round exploration of its lesser-known landscapes.

Inspired by Bornholm's 2030 vision that embraces craftsmanship, natural preservation, and cultural resonance, the installations align along Almindingen's Heather Path, reimagining the landscape as a sequence of distinct environments. Each site-specific design reflects the varied terrain while inviting contemplation through artistic expression and architectural precision, with the path connecting four transformative spaces: The Quarry, The Cliff Path, The Forest, and The Bog. These installations explore the dynamic dialogue between natural forms and human touch, enhancing the sensory experience of the landscape.

At **The Quarry**, a "quarry within a quarry" concept presents a stark contrast between raw, untamed stone and the precise cuts of human intervention. Sharp, linear shapes chiseled into the rock create a dialogue between rugged, ancient material and refined form, embodying Bornholm's history of craftsmanship. This tension between form and function invites reflection on the relationship between nature's persistence and humanity's need to carve its place within it.

The Cliff Path installation offers an elevated perspective, placing a raised granite plinth that blends harmoniously with the cliffs while providing an unobstructed view over Almindingen. By framing this panorama, the plinth creates a vantage point that heightens visitors' awareness of the surrounding terrain, subtly guiding the eye along the forested horizon. This space, grounded in local materials, draws attention to the interconnectedness of the island's natural

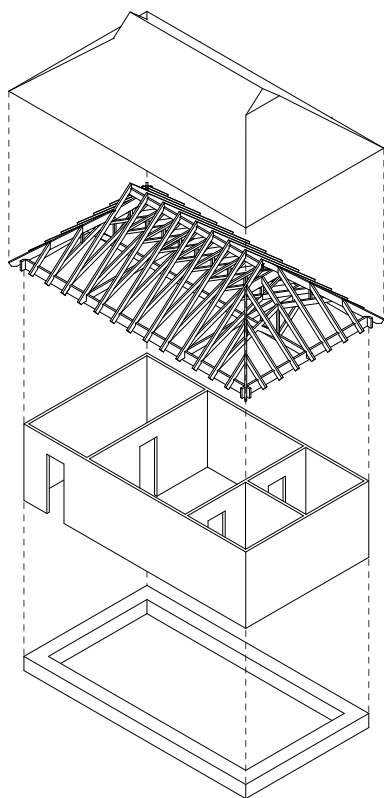
beauty and architectural tradition, enriching the experience of Bornholm's vast landscape.

Within **The Forest**, white, minimalist walls rise amidst towering trees, providing an "inside-out" experience. This open, roofless structure redefines the relationship between built form and forest canopy, framing the sky above. Here, the interplay of light and shadow varies with the seasons, inviting visitors into an ever-evolving dance of light and space. Over time, the natural aging of the structure will echo the organic textures of the forest, allowing architecture and environment to blend and adapt.

At **The Bog**, a heather-covered roof hovers above a platform on stilts, reminiscent of traditional Scandinavian shelter design. Elevated within the wetlands, this space invites quiet reflection amidst the marsh's serene beauty. The structure connects naturally with the ecosystem, enabling visitors to observe without intrusion. The heather-covered roof and stilts form a shelter that harmonizes with the local vegetation, transforming the bog into a contemplative space where the boundary between nature and built form dissolves.

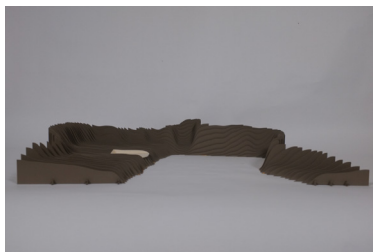
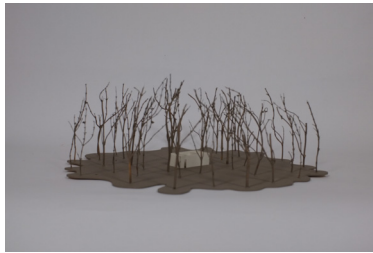
The Heather Path unifies these installations, offering a cohesive journey through Almindingen's ecological diversity. Each site forms a distinct chapter within this story, where crafted architecture integrates with Bornholm's natural heritage. The Quarry, Cliff Path, Forest, and Bog serve as immersive waypoints, shaping Almindingen into an open-air gallery that respects the island's landscape while enriching the visitor experience.

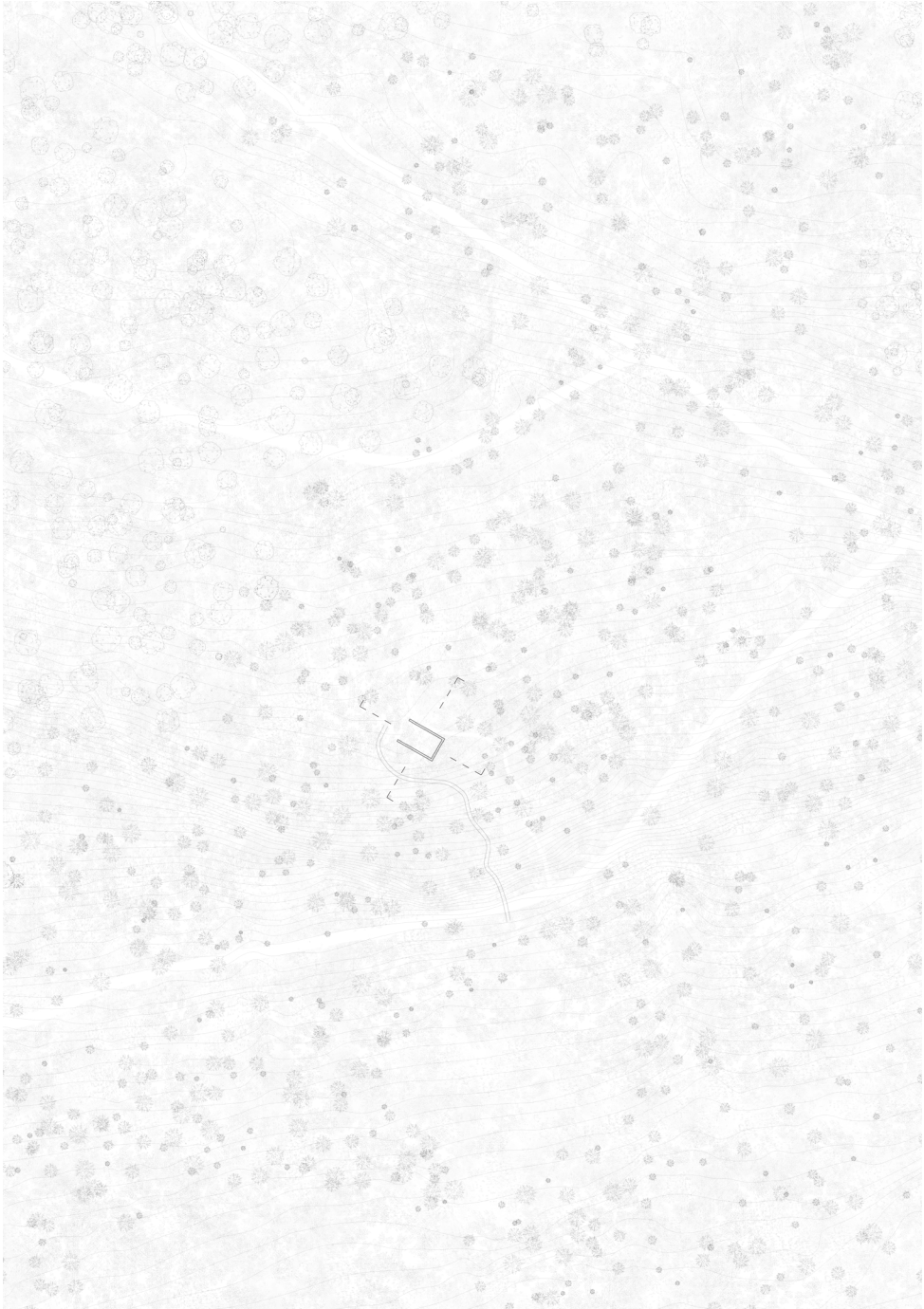
As visitors progress through these spaces, they encounter an architectural narrative that honors Bornholm's intricate balance between cultivated and wild, durable and fleeting. This series of designs not only invites a deeper, more thoughtful interaction with the landscape but also strengthens Bornholm's identity as a destination where cultural heritage and ecological mindfulness converge. Through this sustainable, year-round path, the island's timeless beauty and delicate ecosystems are both celebrated and preserved.



Isometric diagram of the
scattered house's parts



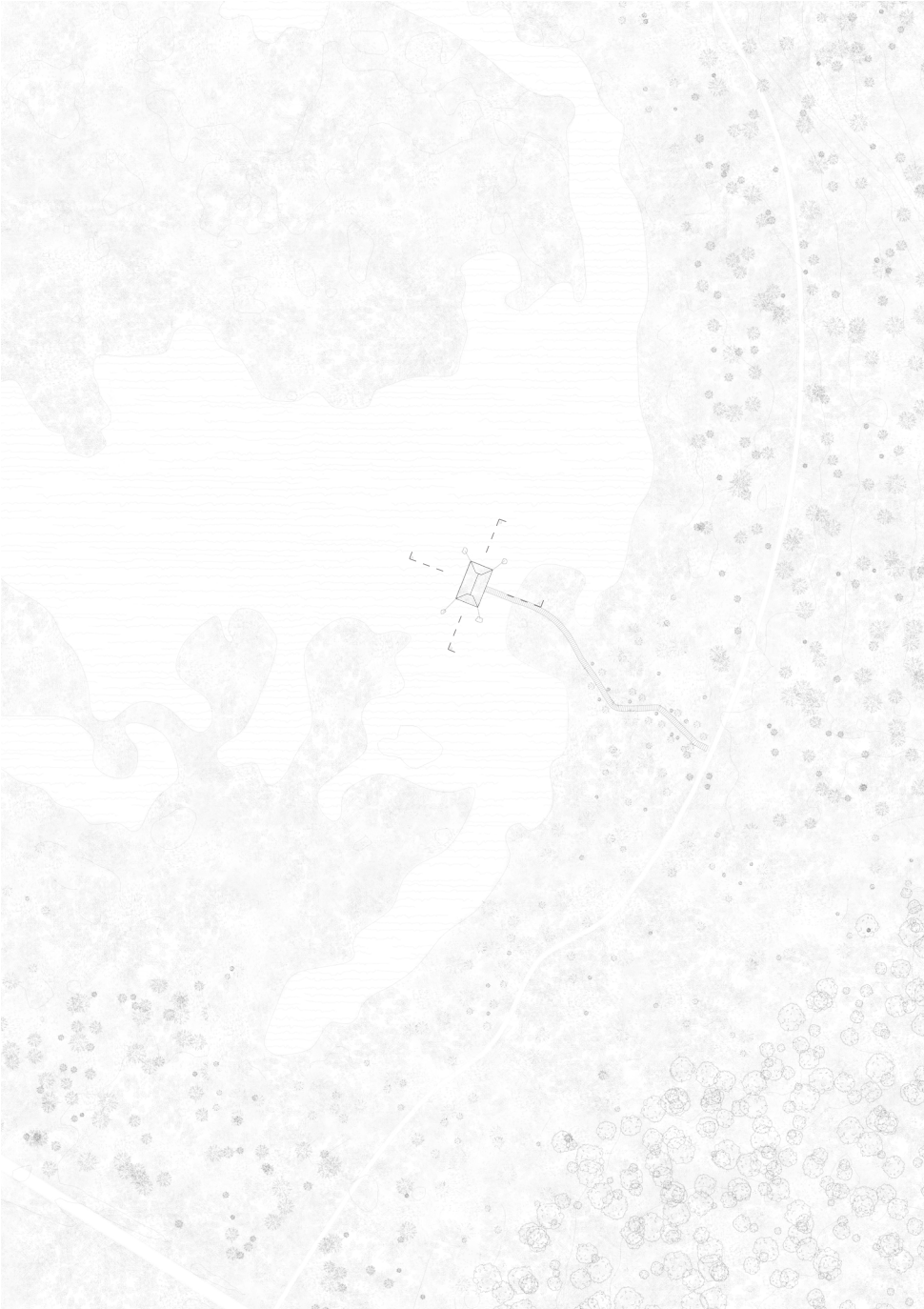


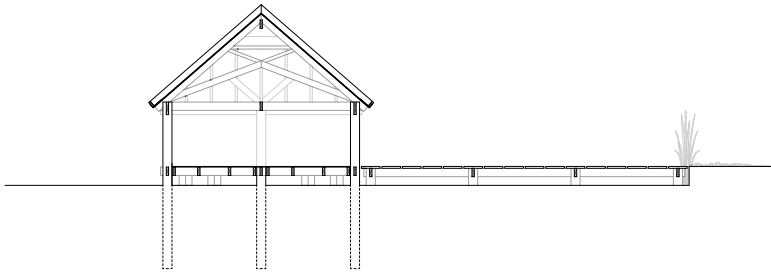




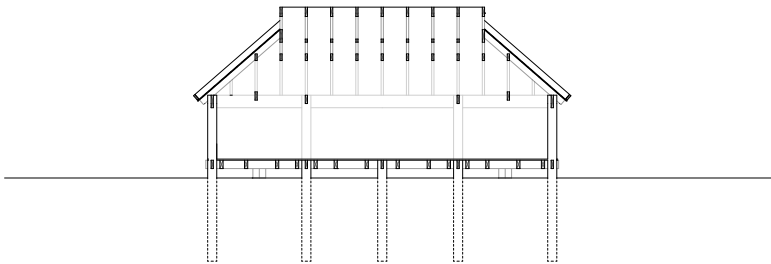




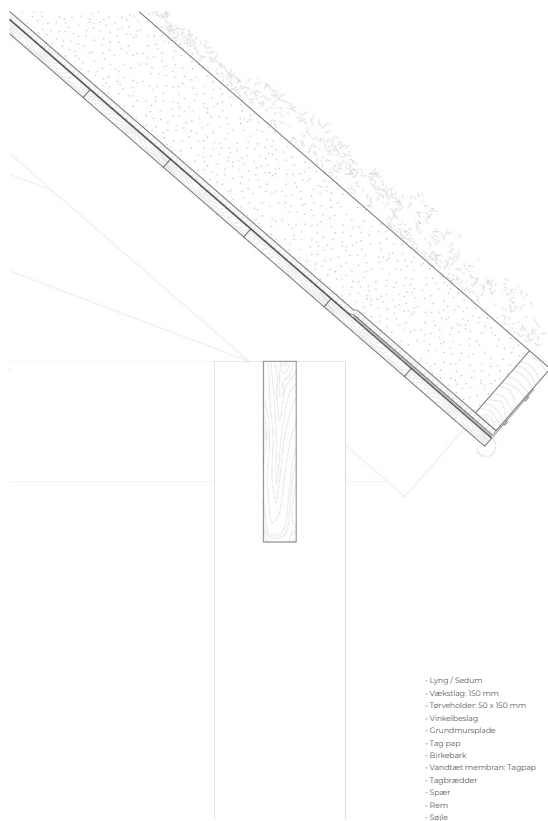




Project	Design	Scale	Date
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			30.05.2024



Project	Design	Scale	Date
Andreas Bunde Pilgaard	Jordak Affinitet	Snit B - B	1:200
			30.05.2024





Visualization -
The heather covered roof and structure at The Bog

Brøndby strand

The house in the city / the city in the house

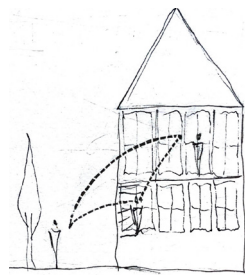
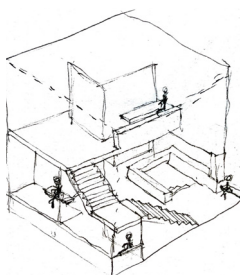
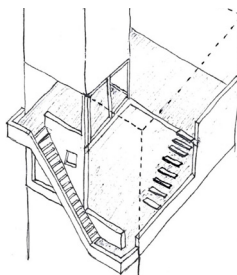
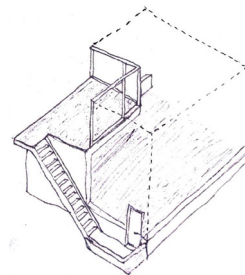
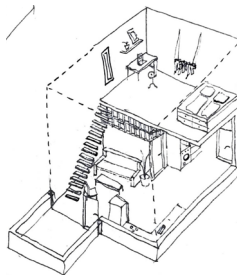
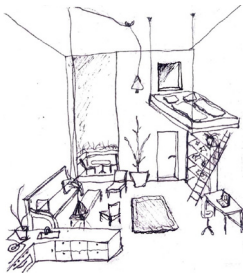
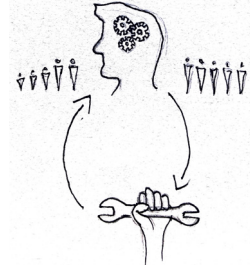
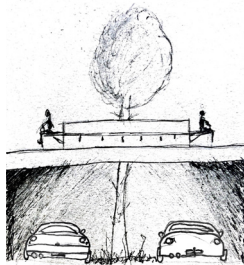
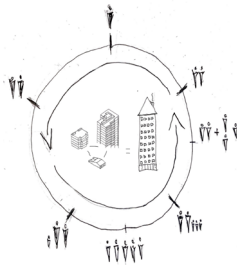
In the beginning of the 70's Svend Høgsbro and Thorvald Dreyers 2.5 kilometers long complex is done and situated at Brøndby Strand near Copenhagen. A dream of the raw concrete as a picturesque and pure canvas, ready to be painted by the peoples lives and plants is manifested in a combination of several storey housing typologies, bound together by a continuous esplanade deck. In 2017 it is chosen by the municipality, that 5 of the existing high-rise buildings, is to be demolished due to high amounts of PCP in the materials of the buildings. Based on this and the footprints left behind from the two 16-storey high-rise buildings connected to Tranumparken, i've made a proposal for a new housing development and a re-establishment of 100 new homes. I found it important to look at other facilities from the time and also all around the country. Many of the same challenges haunt these facilities around the country and one of these recurring themes, is the unsafe environment in and around the buildings.

For me it was important to try and create a mediator, between these different housing typologies and programs, that Tranumparken houses. Try to implement this in 1 single high-rise building. The different housing situations and sizes were an important factor here as well, and therefore each high-rise building contains apartments with 2, 3 and 5 bedrooms. This would also open up for a possible internal relocation, a moving cycle and thus strengthen the relationship between residents, environment and the building itself. The uncomfortable environment that resonates in the people in and around this place, was a natural thing to try and challenge, in which I tried to by studying the mental and physical aspects of transparency as a tool and method. The subconscious safe feeling in the small connections with neighbors, meeting each other in a common stairwell containing small gardens with plants, warm tactile brick and plaster walls and places to sit and overlook the environment.

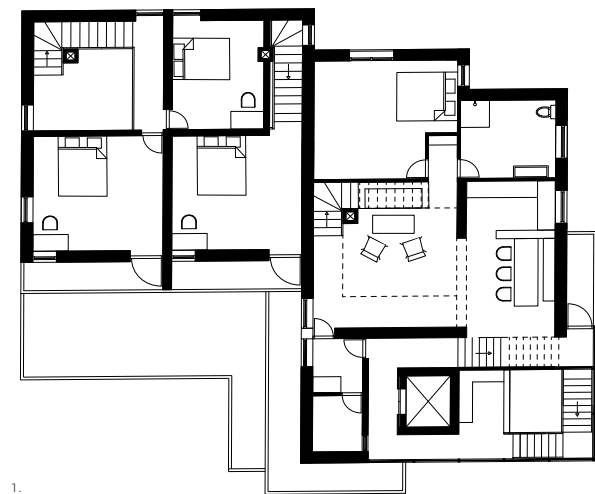
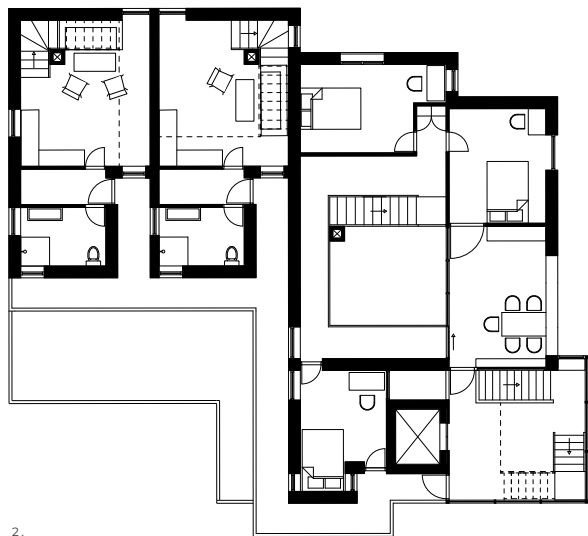
The large apartments opens up for the possibility, of families and collectives to join the building complex. Here they could act as local gears and a 'primus motor', in the common spaces and connections. At the top of each building there's a larger 2 storey public space, containing a community house, a creative space, a large and a smaller roof terrace. On the ground floor, large, bright and tall spaces are inviting bussiness, creative people and workshops in. The idea here is to bring together the esplanade deck, the high-rise buildings and Tranumparken in a greener and more vibrant collected environment. More and larger openings have been added to the deck, to pull the treetops up and the light down into the parking basement. Finally, a larger open grass area has been added in the old car park, to strengthen life between and around the buildings.



Situation plan, Brøndby Strand







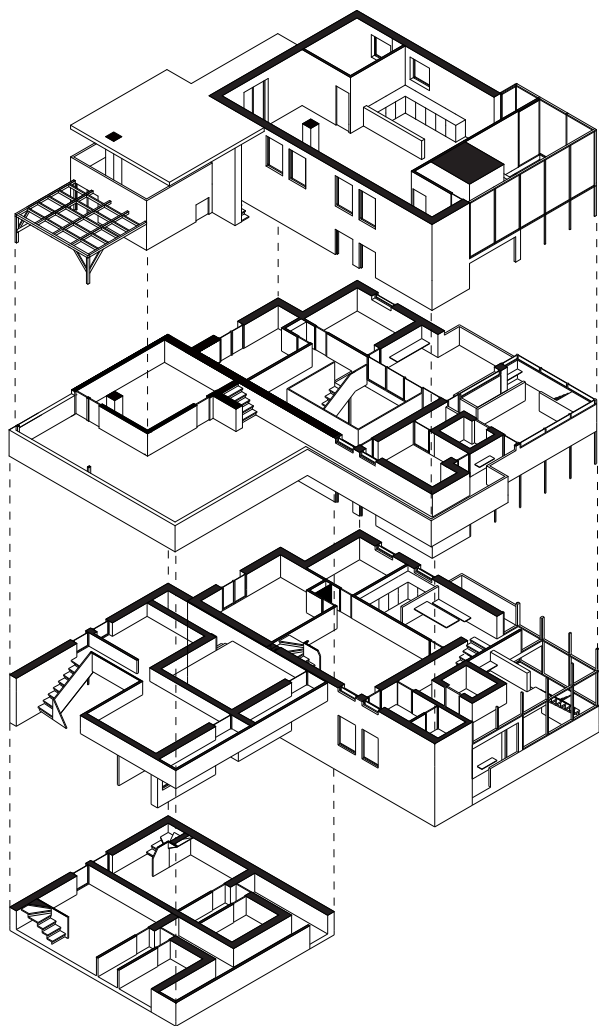


Diagram of the spatial connections between
floors and apartments





Visualization of the stairroom and its materiality .

Horse stable Amager

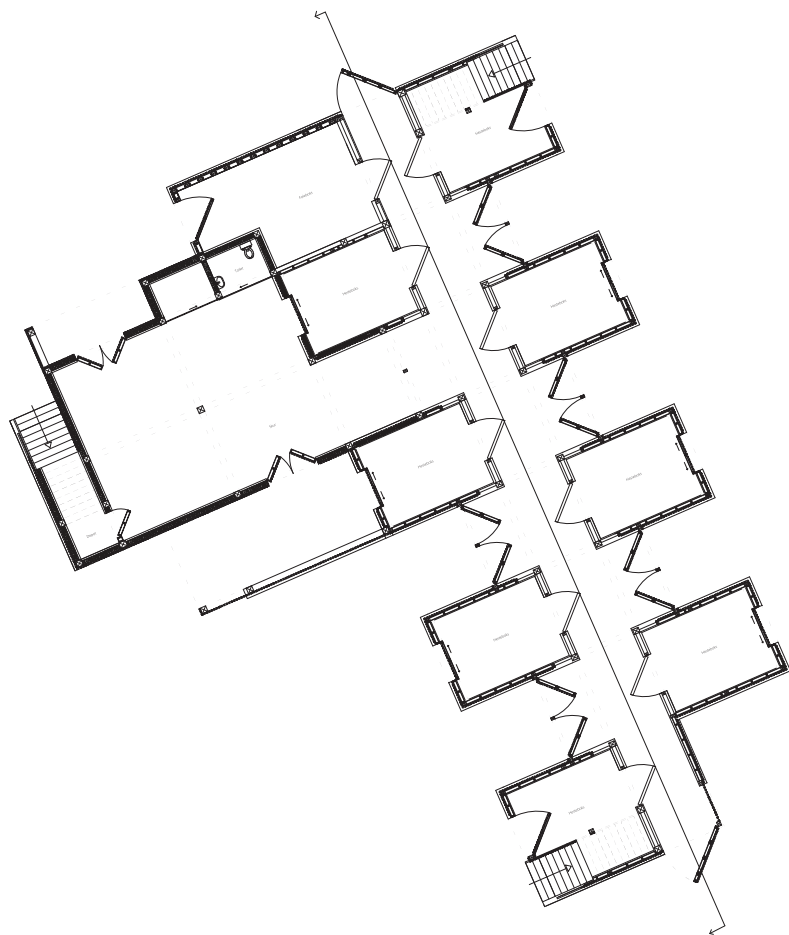
Building in landscape

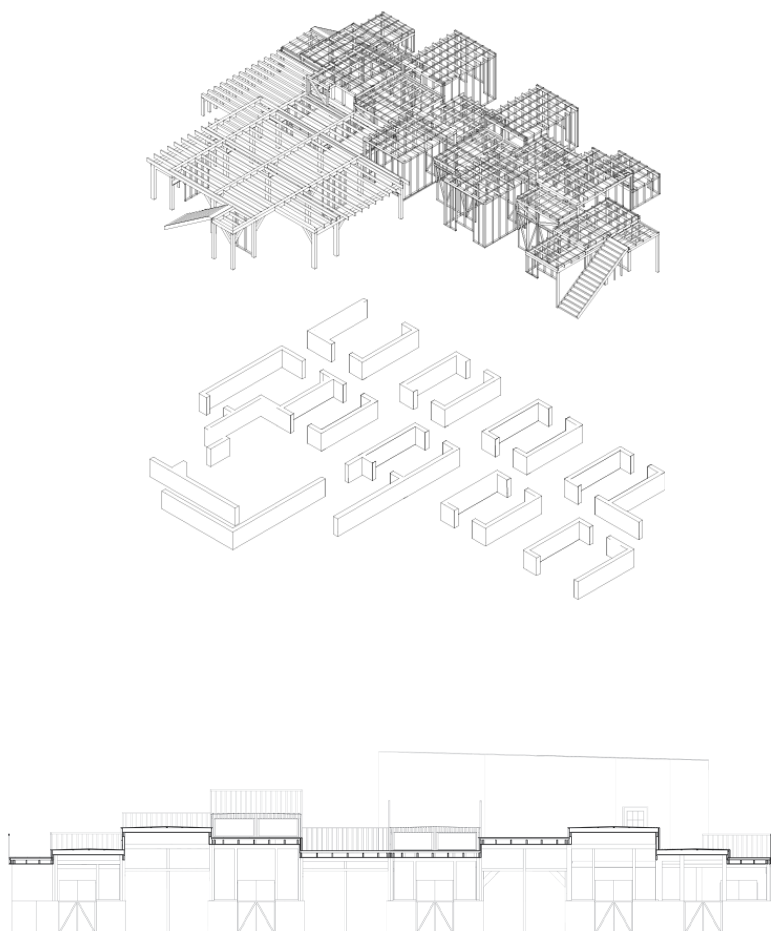
Kalvebod Fælled is protected and laid out as a recreational nature area for public usage. The purpose of the conservation is to maintain the biological and landscape values associated with the area, as well as maintaining the right of outdoor life in the area. Among other things, there's a desire for leisure facilities and spaces for families to visit and use. For horses to be on free ground it requires, that the horses have to have access to a shelter or building, where they're able to rest on dry soil. Pinseskoven with its protected birch trees and Hejresøen at its foot, surrounds the assigned site for the 2nd semester. For this semester we were going to place a structure of buildings, and elements in this marsh landscape and for public use. The program had to include a wooden construction with a horse stable, 9 horse folds and an associated community house with the possibility of sleepovers..

In my project, I chose from the beginning to use the protected birch trees, equal parts as a challenge and as a dogma, by placing my structure in between the tree crowns and trunks. Using this principle, the horse stable took shape based on the available area. Due to large changes in the water level and the surrounding scenic and unspoilt landscape, it was obvious to build the structure on an elevated pier and post foundation, thereby reducing the footprint and raising the structure from possible elevated water levels. With these long lasting materials, simple surface treatments and their own resistance against weather and surroundings, the maintenance part would be minimal and at the same time change over time, like the landscape and Pinseskoven itself. In terms of shape, the different heights and the staggered plan would reflect the hilly terrain and encourage movement in, around and on top of the stable. The purpose was to try and encapsulate the idea of nature as a playground in the construction itself and pull the game and movement up among the treetops and thereby expand the field. A place for education and enthusiasm regarding horses and nature. A place for everyday hikers and families to take the pause and overlook the vast marshland.









Isometric diagram of the stable construction ·
Section drawing of the stables roof, 1:100 ·





Panum institute

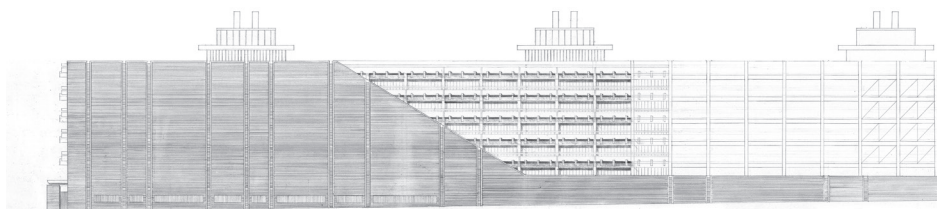
Eva & Nils Koppel

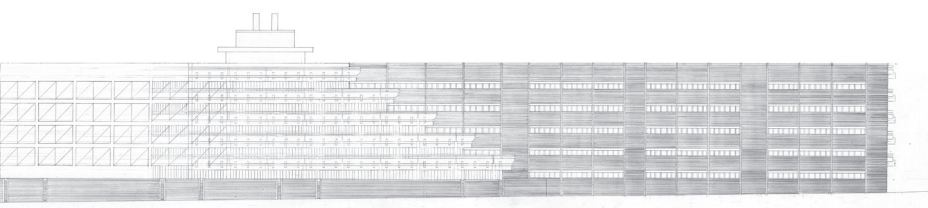
This 5-week course on 4th semester dealt with aesthetics as a tool in architecture. What we understand and experience as beautiful or not, and how this sensual and affect-creating method is produced and works. In studies of selected places, buildings and urban spaces around Blegdamsvej in Copenhagen, we had to work with examples of tools in architecture and analyze them by using especially hand drawing techniques. Tagensvej's large rock Panum Institute was studied and redrawn in an attempt to address and clarify the intentions of this honest and brutal piece of work. As a stronghold in Danish brutalist architecture, this pioneering research institution stands raw and undisguised in its materiality and construction. But as brutal and overwhelming as it may seem, as tender and honest it is, in its way of communicating once you get closer. The way in which the constructive principles are drawn in and out of the façade, in the form of reliefs. Likewise the motif and rhythm of the tower gables, migrates into the surface of the inner walls in a new scale, which all in all testifies to a strong observance and a clear dialogue between the exterior and the interior. With in-situ cast concrete being the base material throughout the whole structure, it was a natural thing to dive into and study this. The change of the institute over time and the plastic expression of the new finish on the concrete, compared to the formerly tactile and raw concrete, were also important to convey.





Handdrawing with oil pastels of the tower model at the Panum gable.
The transformation of the concrete finish.





Formal aesthetic analysis of Panums northeast facade ·
towards Tagensvej

Angles & Angels

Refshaleøen

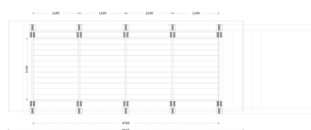
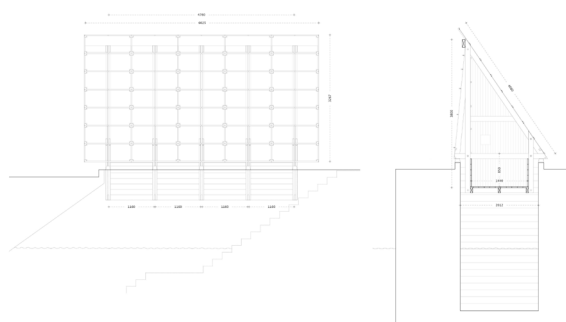
Angles & Angels is an association and exhibition venue located on Refshaleøen. It is the result of a collaboration among 18 master's students enrolled in the Art and Architecture program at the Royal Academy, School of Architecture. The venue was designed and constructed collectively during the spring of 2023. Its primary objective is to provide a space for exhibiting models, publications, drawings, and other works created by emerging artists and architects. Our goal is to establish a creative space that inspires others to engage in transformative discussions, emphasizing the importance of climate consciousness and social sustainability across various fields. Angels & Angels aims to contribute to the cultural dialogue through the exhibitions, publications, and events hosted within its exhibition structures.

The venue consists of two building structures created through collective effort, weaving together various ideas, dreams, visions, and compromises. They form an unconventional pair that accentuates each other's qualities through contrasting features. One structure appears almost ready to take flight, with its roof unfolded; it is anchored to the ground only by thin steel wires and small leveling feet. It has temporarily landed here, adapting to the existing conditions. This structure feels like an ornate shrine, inviting visitors inside under its roof but otherwise only revealing its precious contents through small openings. The other structure sinks into the asphalt, its dark chamber hanging beneath a stairwell to the dry dock while also opening up toward the horizon with vast, open surfaces that create a connection between the exhibits and their surroundings.

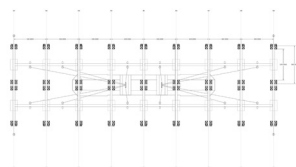
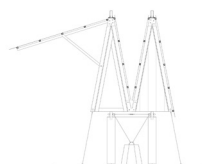
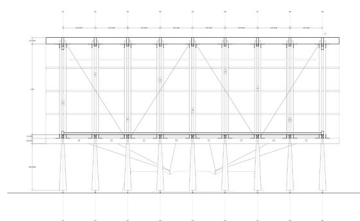




Picture of AA, north facing facade ·



A



AA



Picture of A, west facing facade .

The Wooden Pavilion

Institute For (X)

The Pavilion is still being build and is an ongoing study in materials and the craft and knowledge of building.

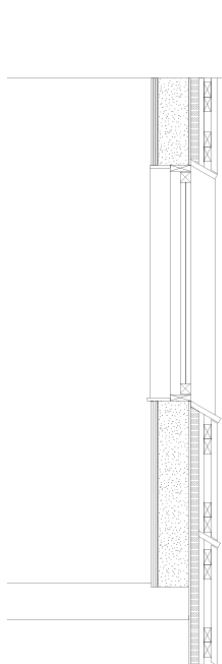
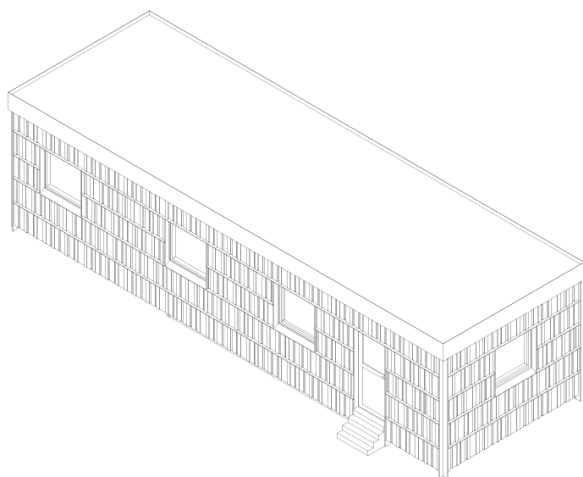
Back in 2014, in parallel with my studies, I bought an old house pavilion from 1980, that was left to die on a too short semitrailer, close to my hometown. Since then I have worked on / off with 1:1 cultural city planning in and around Aarhus city and developed and completely renovated this pavilion, in a mix of recycled and new materials and on my own. It is located at the platform Institute For (X), by the old DSB grounds and freight train areas in Aarhus.

Institute For (X) is an cultural, business and education-al platform founded in 2009, and works as an independent and non-profit cultural association derived from civic initiatives. From the beginning, the mission has been to create the best possible neighborhood for everyone and the district of Aarhus K. Promoting and enhancing cultural activities by combining artistic creativity with business, public debate and public education. A dynamic organization and a laboratory for urban experiments, where initiatives grow organically and the small projects are allowed to grow. The outdoor areas and park areas are public and are daily used frequently by the whole city of Aarhus. Approximately 600 active members, 90 studios & workshops, 43 companies, 15 associations and member of 5 global and national networks.

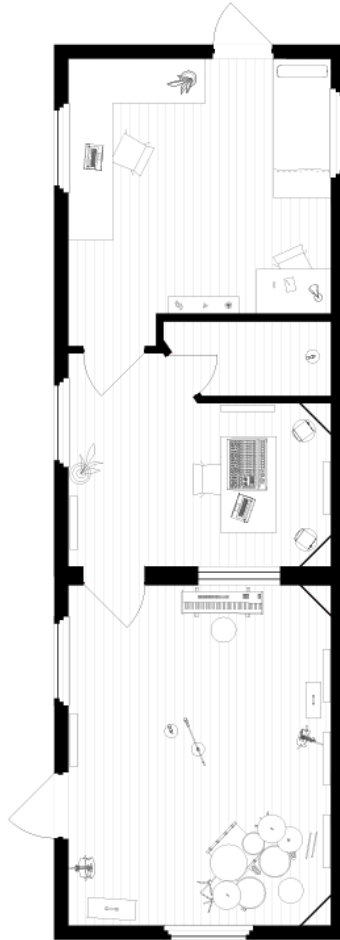
The whole platform has been required that its units must be fire approved, according to the national fire regulations by the year 2022. It being the only unit on the platform completely made out of wood, I found it important and interesting to try to continue and abide this dogma as much as possible and challenge the usage of fire-proofed materials. Fire-retardant pine plywood walls, cement-bonded wood wool panels for the ceiling, recycled wooden doors and windows, recycled spruce flooring and a facade made of fire impregnated and Yakisugi treated woodpanels made out of recycled wood scraps, from the the local recycling station. Today i am curating a small architecture and leather studio, a music studio and a music rehearsal room, with music teachers, local orchestras and producers playing and working on a daily basis. The music studio works as an independent and self taught studio and recordings, demos and records are made with people from in and around Århus. Århus K, the area around the platform, is being built and developed at high speed, in a various of scales and the neighbors count, among other things. Aarhus' new school of architecture and its 750 daily students, Æggepakkeriets combined residential and business-house, Aarhus' new production school and Lidl's new headquarter.

The pavilion is a non-profit project and the importance for me, is to create something 1:1 and to keep it being a study of materials, space and craftsmanship. Also to be able to provide a cheap space for small companies to try entrepreneurship and at the same time create a free space for hobbies and creativity in the city center.





- Flame-retardant pine plywood - 12mm
- Plasterboard - 9mm
- Chipboard(original wall) - 12 mm
- Pine plywood - 5 mm
- Insulation - 150 mm
- Grooved plywood - 12 mm
- Conlit fire board - 45 mm
- Fixing timber batten - 25 x 50 mm
- Distance timber batten - 38 x 73 mm
- Facade element - 1200 x 600 mm
- Timber sill - 125 x 25 mm



Volume Village

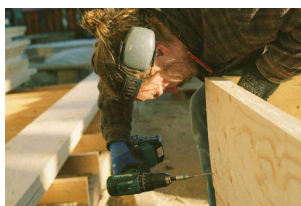
Aarhus Volume x Studio [Kondens]

Volume Village is Aarhus' new cultural platform. A multi-functional venue, which will house everything from festivals, concerts, and parties to vernissages, and with a focus on urban, progressive genres. Volume Village is anchored in Aarhus Volume, which over the past 6 years has worked in the gap between growth layers and the more established cultural life. Volume Village is built based on as many sustainable initiatives as possible and recycled materials where possible:

the facade is made of recycled wood, the walls are made of plaster in faulty sizes and the floor is made of old pavement tiles that have been lying around in Aarhus. Sustainable materials where it has not been possible to recycle. Walls that are insulated with wood fiber insulation and thereby bind CO₂ in the building and a self-developed method for floor construction, where neither polystyrene nor cement is used. Establishing a water recycling system that recycles water from future rainwater catchments nearby. Thus, the toilets can be flushed with rainwater from the area.

The project is designed for separation. This means that in the future the building could be taken apart and erected elsewhere in modules. Despite the temporary project premise, the lifetime of the materials can therefore be extended, thereby achieving a general reduction of the footprint on the climate and the ecosystem.









The Borderless Kitchen

Bureau Detours / Maltfactory in Ebeltoft

In 2016, in collaboration with Bureau Detours, I built the orangery The Boundless Kitchen as part of the development of the malt factory in Ebeltoft and a wish from local forces to activate this urban space. The project was supported by Real Dania's fund - Underværker. The idea was to use one of the most common global tools in meeting new folk. To gather around a meal. In a large transparent orangery containing a conversation kitchen and a changeable open plan, a space was created where the community spirit in the local community was strengthened and cultivated, in the form of communal dining, events and outdoor education for all ages. The structure was intended as an open facility for all citizens, in line with shelters in the nature or tables and benches around the country, were to be the setting for the informal meeting. The mobile wooden construction was built in modules, as the idea was that it would be able to travel and benefit most people over time, in different parts of the country. A traveling and community-creating pavilion.





Interiorphoto of the orangery ·





Oak sideboard

Furniture design

The furniture is a study of oak as material and expression. The material meeting between the clean and polished body in home-smoked oak veneer and the raw front in one cut up oak plank. The base is with visible knobs and natural 'flaws'. A study and the challenge of what we in furniture understand and experience as beautiful or not. The drawers are handsawed and cut with pre-covered and ordinary dovetail sinks in ashwood, with milled drawer rails.

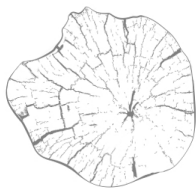




Photo of the drawer with hand-sawn dovetail joints ·
and milled drawer rail in ash and oak





Not Red But green II

ARoS Aarhus art museum

During ARoS's triennial The Garden - End of Times; Beginning of Times, I built up in collaboration with Per Kristian Nygård, the temporary ad hoc art installation Not Red But green II. The 80 squaremeters and 5 meter tall hilly landscape, could be followed growing continuously throughout the first part of the Triennale. The installation consisted of a hydroponic construction, with coconut soil as the growth medium and a built-in irrigation system, with 1300 small water drip pipes distributed on six water pumps.





Inner plywood ad hoc construction of ·
Not Red But Green II





